

Focus: Introduction to Yr 7 English Duration: 10 weeks Stage 4

Through my Window

Stage 4



<p>Concept: Construction What are the features of effective texts? Why does our context shape our responding and composing?</p> <p>Key learning ideas</p> <ul style="list-style-type: none"> • The influence of personal and cultural context on responding to and composing texts • The richness of poetic devices and imagery • The importance for learning of reflection <p>Assessment Tasks Assessment Task 1:Poem; 1, 4, 6 & 9 Assessment Task 2: Short Story; 1, 4, 6 & 9 Assessment Task 3: Personal response; 1, 4, 9 & 11</p>	<p>Cross curriculum content Multiculturalism Gender Literacy: Scaffolds, exemplars, punctuation, figurative devices, imagery, spelling and vocabulary Aboriginal & Indigenous Difference and diversity</p> <p>Language modes Reading/writing/speaking/listening/viewing & representing</p> <p>Texts Extracts from a variety of fiction texts Close study of a film such as <i>Whale Rider</i> or the <i>Secret of Roan Inish</i></p>	<p>Outcomes</p> <p>A student:</p> <p>1. responds to and composes texts for understanding, interpretation, critical analysis and pleasure 4. uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts 6. draws on experience, information and ideas to imaginatively and interpretatively respond to and compose texts. 9. demonstrates understanding that texts express views of their broadening world and their relationships within it. 11. uses, reflects on and assesses individual and collaborative skills for learning.</p>
<p align="center">Rationale</p> <p>This introductory 10-week unit with its wide selection of fiction texts takes students on a journey to real and imagined worlds. It is important that the journey begins with students responding to and composing about their own world – their place, family and cultural heritage. The students then make connections with their world and the wider world by travelling to other real and imagined worlds through a variety of texts drawn from multicultural and Aboriginal poetry and songs, short stories, film extracts and the World Wide Web.</p> <p>As this is designed to be the first English unit for year 7 students the diversity of texts provides an ideal opportunity for teachers to revisit essential stage 3 skills and knowledge, ascertain any problem areas and introduce new information and skills. Students will begin keeping a reflective journal. Complete the journey with a close study of a film from another world such as <i>Whale Rider</i>, <i>The Secret of Roan Inish</i>, <i>Bride & Prejudice</i> or a close study of one of the texts we have visited in this unit. The spelling program will be introduced that will be followed in all years.</p>		
Syllabus content	Learning content and activities	Quality teaching
	Students learn to:	

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1.1	<ul style="list-style-type: none"> Respond to imaginative texts through wide and close listening, reading and viewing 	
1.10	<ul style="list-style-type: none"> Describe and explain qualities of language in their own and others' texts that contribute to the enjoyment that can be experienced in responding and composing 	Higher order thinking: analyse, synthesise and evaluate
4.1	<ul style="list-style-type: none"> Identify and describe the purpose, audience and context of texts 	Deep knowledge
6.1	<ul style="list-style-type: none"> Compose coherent, imaginative texts that use and explore students' own experiences, thoughts and feelings and their imaginings 	Connectedness
6.3	<ul style="list-style-type: none"> Explore real and imagined worlds through close and wide engagement with texts 	Deep understanding
6.4	<ul style="list-style-type: none"> Use the features and structures of imaginative texts to compose their own texts 	Engagement
6.5	<ul style="list-style-type: none"> Identify the ways characters, situations and concerns in texts connect to students' own experiences, thoughts and feelings 	Deep understanding
9.1	<ul style="list-style-type: none"> Recognise, reflect on and explain the connections between their own experiences and the world of texts 	
9.2	<ul style="list-style-type: none"> Compose texts that reflect their broadening world and their relationships within it 	
11.4	<ul style="list-style-type: none"> Use the language of the subject when engaging in learning 	
	Students learn about:	
1.12	<ul style="list-style-type: none"> Links between the ideas, information and points of view presented in texts and their own background and experience 	Deep understanding
1.13	<ul style="list-style-type: none"> The ways their own background and experience affect their responses to texts 	Connectedness
1.14	<ul style="list-style-type: none"> Their emerging sense of personal style and taste in composition and response 	Deep understanding
4.8	<ul style="list-style-type: none"> The ways in which specific language forms and features and structures of texts are used to shape meaning including: written and visual texts 	Deep knowledge: focus on key concepts
4.13	<ul style="list-style-type: none"> The metalanguage of subject English used to describe, discuss and differentiate 	Metalanguage
6.8	<ul style="list-style-type: none"> The ways 'the real world' is represented in the imaginary world of film 	Problematic knowledge
6.10	<ul style="list-style-type: none"> The structure and features of film 	Deep knowledge
9.7	<ul style="list-style-type: none"> The ways in which 'story' creates a world within which characters interact and shape action 	
11.16	<ul style="list-style-type: none"> Ways of structuring and presenting ideas, editing techniques and referencing 	

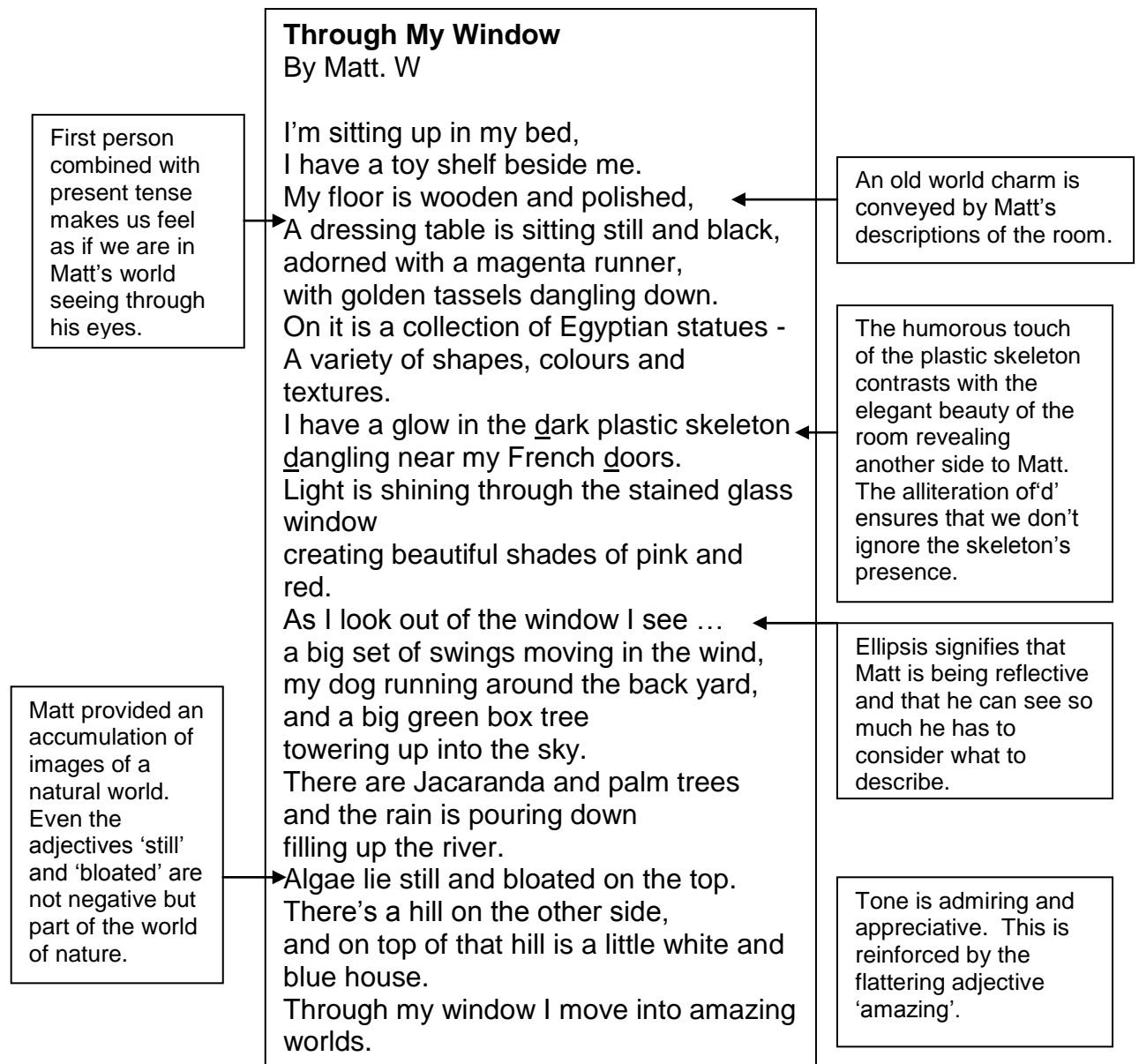
Week 1: Open the window to my world

Content:	Learning and teaching activities	Quality teaching	Register
Learn about: 4.13	Spelling: look, cover & write: Introduction to spelling program – 5 tests of 10 words a term. Homework is to complete the definitions and write out each word correctly in the booklet provided.	Metalanguage	
Learn to: 6.1 9.2 Learn about: 4.8 4.13 11.16	Assessment task section 1: Through my Window poem For your assessment you will be composing a poem: <ul style="list-style-type: none"> Read the poems and their annotations that are provided as models, and begin to compose your own poem. Extra teacher resource of “Boy at the Window” by Richard Wilbur. Describe your place: your room and the scene from your window. Brainstorm a list of adjectives and phrases to describe this world. Revisit similes and metaphors and use these figurative devices to add layers of meaning to your description. Quizzes available on Edmodo for similes, metaphors and adjectives. Compose the poem ‘Through my Window’ Remember to use spell check and a thesaurus. You could illustrate the poem or even place it in a window frame. 	Background knowledge: revisiting poetic devices and grammar Connectedness Drawing on student’s experiences Metalanguage	
Learn to: 1.1 9.1 Learn about: 1.10 1.12 4.8 9.7	Teaching activities: Introduction to Visual features: Picture books are used by composers to vividly represent different worlds – real and imagined. Discussion and notes on how to respond to the text. Revisit visual and language features. Form a group and analyse one of the picture books such as Jeannie Baker’s <i>Belonging</i> : Complete these exercises: <ol style="list-style-type: none"> Describe the world of the picture book. How do the characters feel about their world? How were you positioned to respond to this world? Describe the images and the language features used to create this world? Share the group’s responses with the class.	Deep knowledge: focus on key concepts Higher order thinking: analysing, synthesising, applying and evaluating information and knowledge	
Learn to: 6.1	Folio Cover Create a visual representation of your world for the title page of your folio.	Engagement: student’s world and interests	

‘Through my Window’ poems by students

<p>Colourful adjectives create enable the reader to visualise the room</p>	<p>Through my Window By Ciame. C</p> <p>I’m sitting on the edge of my bed with a <u>large</u>, <u>golden</u> dog at my feet. The room has stained <u>white</u> walls and <u>glossy</u> frames. There is a bookcase <u>full</u> of <u>fantasy</u> novels in the corner, On top of the bookcase is a stereo playing an old song from the eighties. As I look out my window I see the old silky oak with its green leaves and yellow blossoms. Their bright colour contrasts with the dull green of the leaves. In the giant shadow of the oak there is a herb garden, and through the window I smell rosemary and lavender, mixed with the spice of chilli and the fresh <u>sweet</u> <u>scent</u> of mint and <u>basil</u>. A <u>black</u> neighbourhood <u>cat</u> stalks the lorikeets feeding on the red <u>brush</u> <u>box</u> <u>blossoms</u>. As he jumps they fly away <u>screeching</u> setting off a <u>storm of bird song</u> around the neighbouring yards. Past the rotting back fence, there is the elderly Italian man working in his vegetable garden. Further out over the town and the mountains that form the <u>west</u> <u>wall</u> of the valley, the golden sun sets in the purple tinted sky. As I <u>walk</u> over to close the <u>window</u>, the brilliant sun sunset ends and the first star of the night appears. Natural beauty is special.</p> <p>→ <u>Move into its world</u> and <u>feel its magic</u>.</p>	<p>Present tense makes the reader feel as if they are in the room</p> <p>Alliteration of ‘f’ focuses attention on Ciame’s favourite genre – fantasy</p> <p>One of the most effective features of this poem is the imagery that is vivid, colourful and appeals to our sense of sight, smell and sound</p> <p>The metaphor of the bird song being a storm conveys not only the loud sound but also their distress</p> <p>Message about the beauty of nature gives us insight into Ciame’s values</p>
<p>First person invites us into Ciame’s world</p>		
<p>Sound devices such as alliteration, assonance, sibilants and onomatopoeia allow us to hear what Ciame hears. These are used effectively throughout the poem</p>		
<p>Imperative voice is used to persuade us to appreciate our world</p>		
<p>Ciame obviously enjoys and appreciates her North Coast rural world with its abundance of nature and colourful beauty. Her response to her world is warm and affectionate, positioning us to respond positively.</p>		

‘Through my Window’ poems by students



Matt's world like Ciame's world is rural North Coast – a world of rolling green hills (when we are not experiencing a drought), gentle hills, an abundance of towering trees and yes, the Richmond River bloated with algae. Matt is fascinated by Ancient Egypt and he enjoys Ancient History. His colourful descriptions of his room position us to see a charming, cosy home with grace and beauty. The surprising addition of the tacky plastic glow in the dark skeleton is incongruous, adding a humorous layer to the poem.

Boy at the Window

Seeing the snowman standing all alone
In dusk and cold is more than he can bear.
The small boy weeps to hear the wind prepare
A night of gnashings and enormous moan.
His tearful sight can hardly reach to where
The pale-faced figure with bitumen eyes
Returns him such a God-forsaken stare
As outcast Adam gave to paradise.

The man of snow is, nonetheless, content,
Having no wish to go inside and die.
Still, he is moved to see the youngster cry.
Though frozen water is his element,
He melts enough to drop from one soft eye
A trickle of the purest rain, a tear
For the child at the bright pane surrounded by
Such warmth, such light, such love, and so much fear.

Richard Wilbur

Term One Spelling Words

List 1	List 2	List 3	List 4	List 5
Connotations	Imagination	Glossary	Cultural	Variety
Simile	Analysis	Challenging	Aboriginal	Independence
Metaphor	Alliteration	Haiku	Symbolism	Vista
Thesaurus	Sibilance	Perspective	Imagery	Viewpoint
Illustrate	Effective	Diversity	Techniques	Onomatopoeia
Accidentally	Fascinating	Magnificent	Separate	Conscience
Benefited	Guaranteed	Necessary	Thoroughly	Courageous
Colossal	Intrigue	Obsessed	Sufficient	Desperation
Definitely	Leisure	Privileged	Acquainted	Nuisance
Exaggerate	Obnoxious	Realistically	Acquire	Mischievous

**Weeks 2 - 3: 'Let your thoughts race with the blue wind...' P. Harjo
(Choctaw)**

Content:	Learning and teaching activities	Quality teaching	Register
Learn about: 4.13	Spelling & vocabulary: look, cover and write: This week we are journeying to other worlds through poetry. Find 15 – 20 poetic terms or challenging words from this week's poems or discussion and create a glossary in your book to keep these in.	Metalanguage	
Learn to: 1.1 11.4 Learn about: 11.16	Teaching Activities Journey to other worlds through poetry: You have composed your own poem; now see how other composers use language forms and features to create their world. We will be reading and responding to the following Indigenous and multicultural poetry: 1. Japanese haikus: Notes and discussion questions on the form, language features and cultural background & perspective. You will be composing haikus that reflect your culture and interests for your journal 2. Choctaw Indigenous poems (USA): Notes and discussion questions on cultural background & perspective and language features. (www.geocities.com) 3. Indigenous Aboriginal poetry: Notes and discussion questions on cultural background & perspective, language features and structure. - Oodgeroo Noonuccal (www.oodgeroo.qut.edu.au)	Cultural knowledge: exploration of ethnicity, religion, race, gender, etc) Deep understanding: meaningful engagement with a variety of poetry from different cultures	
Learn to: 1.10 1.12 6.1 Learn about: 4.8 11.16	Teaching Activities 1. Compose at least five haikus that explore your world and one of the other worlds we have visited this week. You could illustrate these poems or find images that complement your haikus. 2. Compose a reflection statement that records your personal response to the Japanese haikus, the Choctaw poetry and the Aboriginal poetry. (200 words minimum) 3. Select one of your haikus and use the model for one of the 'Through my Window' poems to analyse your poem. Include a personal comment about the strengths and weaknesses of the poem.	High expectations: conceptual risk taking is encouraged and valued Explicit quality criteria: students are expected to produce quality work Connectedness	

Some key poetical terms

A composer employs vivid poetical devices to enable the responder to see the images in the poem or imagine the world or the people being described in the poem. The following are the most common devices:

- **Simile** – a comparison between two objects using “like” or “as”. We use similes every day when we speak:
 “Life is like a box of chocolates.”
- **Metaphor** – when one object through comparison becomes the other object. When a poet continues the comparison over a verse or a number of lines it becomes an extended metaphor:
 “setting off a storm of bird song”
- **Personification** – when a poet transforms a non-human object into a human by giving the object human qualities:
 “He was in love with the curvaceous lines of his red 3.6 litre turbo Porsche.”
- **Alliteration** – when the poet uses the same consonant letter at the beginning of a number of words placed close together:
 “dark plastic skeleton dangling near my French doors.”
- **Assonance** – when the poet repeats the same vowel sound in a number of words placed closely together:
 “Billy’s pen hit the desk and it ricocheted into the window.”
- **Onomatopoeia** – this is when a poet wants the responder to hear the sounds in the poem, so a word is used that echoes the sound the poet wishes to create:
 “they fly away screeching”
- **Symbolism** – when the poet uses an image to represent something else, such as winter could symbolise death, or a dark shadow could symbolise danger:
 “The shadows of the tall, dark trees were creeping closer to the child.”
 (The underlined words could symbolise impending evil.)
- **Sibilants** – repetition of the ‘s’ sound. It can sound soft, relaxing or gentle or even sinister and cold. It all depends on the choice of words and images:
 “sweet scent of mint and basil”
- **Tone** – the feelings of the composer. These feelings are conveyed through word choice and imagery:
 “I move into an amazing world.”
 (Tone is one of awe, appreciation and wonder.)
- **Word choice** – the composer’s choice of words affects the tone, the mood and the response of the reader. The words could be sensual (appeal to senses), emotive (emotional and stirring), humorous, descriptive, blunt and harsh, etc. Ciame’s words below are persuasive, direct and warm:
 “Move into its world and feel its magic”
- **Imagery** - graphic pictures created by colourful language features:
 “Algae lie still and bloated on the top”

Weeks 4 - 6: “I want all cultures of all lands to be blown about my house as freely as possible.” Mahatma Ghandi

Content:	Learning and teaching activities	Quality teaching	Register
Learn to: 4.13	Spelling & vocabulary: look, cover and write: Find 15-20 adjectives that you have encountered in this unit. Select 5 of them and use them in: (Quick lesson on these in case you have forgotten them) <ul style="list-style-type: none"> - a simple sentence - a complex sentence - a compound sentence - a rhetorical question - direct speech 	Metalanguage Deep knowledge: focus on a few key techniques	
Learn to: 1.1 1.10 4.1 9.1 11.4 Learn about: 4.8 9.7	Journey into other worlds through story: Stories are a significant part of our cultural history and memory. The stories and extracts we will be examining reflect a variety of cultures. We will be responding to and considering: <ul style="list-style-type: none"> - purpose - audience - context - qualities of language - characters, situations and concerns - cultural factors We will examine two short stories together and discuss the above aspects. Select two of the short stories from the following: <ul style="list-style-type: none"> - “Ghosting” – Litia Alaelua (Western Samoa) - “The singing” – Shona Jones (New Zealand Maori) - “A farmer and his wife” – Pira Sudham (Thailand) - “Nauru” – Ruby Dediya (Nauru) 	Problematic knowledge: some of the tasks require an appreciation of others’ perspectives High expectations: the tasks are challenging Student direction: the students exercise choice over the tasks they complete	
	Assessment task Section 2: For your assessment you will be asked to write a short story. This short story needs to be focussed on one of the following ideas: <ul style="list-style-type: none"> • A window • Viewpoints • Cultures and heritage It is to be 600 words in length (+/- 10%) and needs to adhere to the rules of short story writing.		
Learn about: 1.12 1.13 9.7	Teaching Activities <ol style="list-style-type: none"> 1. Compose a reflection statement that records your personal response to one of the short stories you examined. In your reflection discuss what you have learned about the culture of the composer. 	Student direction: students select tasks of own choice High expectations	

Teaching Activities for week 5 tasks based on short stories
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Try to vary the tasks you select. If you choose a visual representation, you can only do one of these. Complete two of the following tasks:

1. Select one of the stories and compose a letter of a journal entry from another perspective. Eg. The short story “Nauru” by Ruby Dediya gives a noddy’s (a bird) perspective of phosphate mining and the future of her island. Imagine that you composed a letter by a refugee on Nauru who provided a very different perspective of the island.
2. “The Singing” by Shona Jones tells of the importance of ancestors and culture. Write an autobiography of one of your ancestors or interview a family member about your family history and culture or make your family tree and include photographs.
3. “A farmer and his wife” by Pira Sudham presents the husband’s and wife’s perspectives of their lives. Compose a text with two perspectives of your local town or school.
4. Select one of the characters from the stories and in one page describe how you feel about the character and their experiences. Compare their life, experiences and culture with yours.
5. “Ghosting” by Litia Alaelua shares with the reader, the narrator’s memories of her special grandfather. In a journal entry record your feelings about someone special in your family from the past or the present or describe a vivid childhood experience that you recall or was told to you by a family member.
6. These short stories are seeped in the cultural background of the composer, thus they provide the reader with interesting insight into this culture. In one page describe the story that did this effectively. Justify your selection.
7. Take one of the stories and graphically represent one of the main incidents.
8. Compose the transcript of an interview with one of the characters in the stories.
9. Appropriate the form or concerns or any other feature of one of the stories and compose your own short story. Eg. “Nauru” by Ruby Dediya gives a bird’s perspective of her island Nauru. You could give a pelican’s perspective of Ballina and how it is changing or an ibis’ perspective of Lismore.
10. A review for a teen magazine of one of the short stories.
11. An alternative ending to one of the short stories.
12. Select one of the stories and provide appropriate illustrations or find suitable images from Google image. Justify your choice of images.
13. Transform an incident from one of the stories into a play script.
14. If you have a wonderful idea, then do it instead, but negotiate the task with your teacher.

Assessment task Section 2 – Week 6

For your assessment you will be asked to write a short story. This short story needs to be focussed on one of the following ideas:

- A window
- Viewpoints
- Cultures and heritage

It is to be 600 words in length (+/- 10%) and needs to adhere to the following rules of short story writing:

- Ideally all based in one location (a maximum of two allowed)
- No more than a few key characters in your story (ideally 2 – characters highlight and reflect each other's strengths and weaknesses)
- A time span of less than 48 hours to be covered in the story
- Use language effectively to convey your ideas.

It can be handwritten or word processed. If you do type it please use Times New Roman font in size 12 and double space all work.

Narrative structure

Narrative or plot **structure** is the term used to describe the order in which a story is told, and the way in which different strands of the story are linked.

The most common ways in which stories are told are

- in **chronological** order, i.e. the order in which the events happen
- using **flashbacks**, i.e. earlier events are included later in the story
- with a **frame** of later time, and the whole story a flashback (book-ending)
- with foreshadowing, in which future events are included earlier than they actually happen.

Narrative Scaffolding

Title: _____

Author: _____

Orientation: *When? Where?*

Orientation: *Who (Characters?)*

Complication: *What was the problem?*

Action: *How did they try to solve the problem?*

Resolution: *How was the problem solved? How did the story finish?*

Weeks 7,8 &10: “After all, there is but one race- humanity.” George Moore

Content:	Learning and teaching activities	Quality teaching	Register
Learn about: 4.13	Spelling & vocabulary: look, cover and write: Select 15 – 20 words from the glossary and/or any other aspects of our work unit. Test a partner on the meaning of the words.	Metalanguage	
Learn to: 1.1 9.1 11.4 Learn about: 4.8 6.8 6.10 9.7	<p>Journey into other worlds through film: We will be viewing a variety of film extracts so we can experience different cultures and worlds. We will look at and make notes on the basic filmic techniques and analysing the meaning they convey:</p> <p>Film extracts such as:</p> <ol style="list-style-type: none"> 1. <i>Bend it Like Beckham</i>: Jess is a product of Indian and British culture who is seeking to shape her own life and career despite her mother’s vehement opposition. 2. <i>The Cup or Kundun</i>: set in Tibet, both films provide insight into Tibetan culture and people. 3. <i>Whale Rider</i> 4. <i>The Secret of Roan Inish</i> <p>Suggested Activities:</p> <ol style="list-style-type: none"> 1. Class discussion questions on how the different cultures are represented in the films. We need to examine: mise-en-scene, camera shots, angles and movement, sound, lighting and colour. 2. In pairs, select one of the film extracts and its culture that interests both of you. Using the web or print resources in the library research one aspect of this culture such as food, religion, traditional dress, customs, marriage, etc. Present your findings in a 300-word report. You only have two periods to research and write the report! 	<p>Cultural knowledge: Focus on the values, traditions and perspectives of other cultures</p> <p>High expectations: deadline to meet</p> <p>Social support: students working together</p>	
	<p>Assessment task – Section 3 – Due Week 8: Write a personal reflection on what you have learned during this first unit of the year. You should also explain in the reflection how studying the main text/s and other material helped develop your understanding of the topic. This should be 300 words (+/- 10%) in length.</p>	Assessment marked against set criteria	
Learn about: 1.12	<p>Suggested Activities Compose a narrative or journal entry inspired by one of the cultures we have visited in the poetry, short stories or film extracts. The narrative could be about one of the individuals you encountered or the journal could be by this person. Be descriptive and carefully edit your work. Have a friend or family member check it.</p>	<p>Student direction: student in control of task</p> <p>Connectedness</p>	

Assessment Task Section 1: Poem

Language Modes: Writing & reading

Outcomes:

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure
4. A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
6. A student draws on experience, information and ideas to imaginatively and interpretatively respond to and compose texts.
9. A student demonstrates understanding that texts express views of their broadening world and their relationships within it.

Deep knowledge:

- The richness of poetic devices and imagery

Nature of task:

During the first three weeks you will be constructing a poem, 'Through my Window'. You will use ideas discussed in class as well as aspects from your own life. You will focus on the use of language (particularly similes, metaphors and adjectives).

Ensure that you complete the task when it is due so that the draft can be marked by the teacher and returned to you for publishing. You can illustrate or include graphics around your poem.

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You will be assessed on how well you:

- Address the topic of "Through my Window".
- Use language and imagery to create meaning.

Assessment Task Section 1: Poem

Student's name:

Achievement: Please Circle: E H S WT ND

Comment:.....

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> • Skilful composition of a poem showing skilful engagement with the topic. • Skilful appreciation and use of the language features
High	<ul style="list-style-type: none"> • Effective composition of a poem showing strong engagement with the topic. • Effective appreciation and use of the language features
Substantial	<ul style="list-style-type: none"> • Sound composition of a poem showing sound engagement with the topic. • Sound appreciation and use of the language features
Working towards	<ul style="list-style-type: none"> • Limited composition a poem showing limited engagement with the topic. • Limited appreciation and use of the language features
Not demonstrated	<ul style="list-style-type: none"> • Elementary composition of a poem showing almost no engagement with the topic. • Elementary or no appreciation and use of the language features

Assessment Task Section 2: Short Story

Language Modes: Writing & reading

Outcomes:

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure
4. A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
6. A student draws on experience, information and ideas to imaginatively and interpretatively respond to and compose texts.
9. A student demonstrates understanding that texts express views of their broadening world and their relationships within it.

Prior learning

You have jointly and independently constructed narratives with the teacher deconstructing and modelling stages. You have read a variety of narratives, predicting how resolutions will be achieved and how readers are positioned in relation to characters and events.

Deep knowledge:

- How to write an effective narrative.
- How to use descriptive language and imagery to build meaning.

Nature of task:

Following your poem and after looking at short stories from other cultures for your assessment you will be asked to write a short story. This short story needs to be focussed on one of the following ideas:

- A window
- Viewpoints
- Cultures and heritage

It is to be 600 words in length (+/- 10%) and needs to adhere to the following rules of short story writing:

- Ideally all based in one location (a maximum of two allowed)
- No more than a few key characters in your story (ideally 2 characters to highlight and reflect each other's strengths and weaknesses)
- A time span of less than 48 hours to be covered in the story
- Use language effectively to convey your ideas.

It can be handwritten or word processed. If you do type it please use Times New Roman font in size 12 and double space all work.

You will be assessed on your ability to:

- plan, draft and edit your own writing
- use written language features and conventions appropriate to a narrative text
- use a variety of verbs, adjectives and sentence structures
- use a multi-strategy approach to spelling/editing.

Assessment Task Section 2: Short Story

Student's name:

Achievement: Please Circle: E H S WT ND

Comment:.....

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> • Skilful composition of a short story. • Skilful engagement with the topic. • Skilful use of language, grammar and punctuation.
High	<ul style="list-style-type: none"> • Effective composition of a short story. • Effective engagement with the topic. • Effective use of language, grammar and punctuation.
Substantial	<ul style="list-style-type: none"> • Sound composition of a short story. • Sound engagement with the topic. • Sound use of language, grammar and punctuation.
Working towards	<ul style="list-style-type: none"> • Limited composition of a short story. • Limited engagement with the topic. • Limited use of language, grammar and punctuation.
Not demonstrated	<ul style="list-style-type: none"> • Elementary composition of a short story. • Almost no engagement with the topic. • Elementary use of language, grammar and punctuation.

Assessment Task Section 3: Personal Reflection

Write a personal reflection on what you have learned during this first unit of the year. You should also explain in the reflection how studying the main text/s and other material helped develop your understanding of the topic.

Suggested length: up to 300 words

Due: Week 8

Context

You have been undertaking a (wide-ranging study of a number of texts looking at the concept of “Through My Window”). During this unit of work you have studied a text and other related material. You have produced several pieces of writing and have an understanding of the purpose, language features and structures of a variety of texts, including a poem and a short story. You are familiar with the structure and language features of a range of texts

Areas for Assessment

- Writing, speaking, representing
- Communicating and context
- Expressing views

Outcomes

A student:
1 responds to and composes texts for understanding, interpretation, critical analysis and pleasure 4 uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
6 draws on experience, information and ideas to imaginatively and interpretively respond to and compose texts
9 demonstrates understanding that texts express views of their broadening world and their relationships within it
11 uses, reflects on and assesses individual and collaborative skills for learning

Criteria for assessing learning

You will be assessed on your ability to:

- discuss the merit and appropriateness of the texts and supporting material
- write a well-reasoned personal reflection using appropriate language forms and features with supporting evidence.
- show your understanding of written language conventions and structures such as:
 - introduction, elaboration and conclusion
 - use of evidence from texts to support your ideas

Assessment Task Section 3: Personal Response

Student's name:

Achievement: Please Circle: E H S WT ND

Comment:.....

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none"> • Insightful understanding of the key ideas and elements of the text • Skilful discussion of the textual details and features • Insightful discussion of the cultural aspects of the text • Insightful personal response to the text
High	<ul style="list-style-type: none"> • Thoughtful understanding of the key ideas and elements of the text • Effective discussion of the textual details and features • Thoughtful discussion of the cultural aspects of the text • Thoughtful personal response to the text
Substantial	<ul style="list-style-type: none"> • Sound understanding of the key ideas and elements of the text • Sound explanation of the textual details and features • Sound explanation of the cultural aspects of the text • Sound personal response to the text
Working towards	<ul style="list-style-type: none"> • Limited understanding of the key ideas and elements of the text • Limited description of the textual details and features • Limited description of the cultural aspects of the text • Limited response to the text
Not demonstrated	<ul style="list-style-type: none"> • Elementary understanding of the texts • Elementary description of the textual details and features • Elementary description of the cultural aspects of the text • Elementary response to the text

Student and teacher resources

Print texts

Grover. P (ed)

Voices Nearby – an anthology of Asia-Pacific writing (wonderful resource!)

Heinemann, Sydney, 2000

Hardy. J

Haiku Poetry Ancient & Modern

NQ Publications, New York, 2002

Harris. C

Fortune Cookies (collection of multicultural short stories)

Random House, Sydney, 1998

Kwok. J & McKnight. L

Film Asia New Perspectives on film for English (amazing resources on films)

Curriculum Corporation, Victoria, 2002

Mycak. S & Baker. C (eds) (2000). *Australian Mosaic – an anthology of multicultural writing*. Sydney: Heinemann.

Watson. K (ed)

At the Round Earth's Imagined Corners – a Multicultural Anthology of Contemporary Poetry

St Clair Press, Roselle

Web sites

BBC Films Reviews

www.bbc.co.uk/films (*Bend it Like Beckham* review and interview with director and actors)

Girl Power: New Zealand Writer/Director Niki Caro

www.indiewire.com/people (interview with director of *Whale Rider*)

History of Haiku

www.big.or.jp (History of haiku, poems and context of Haiku masters such as Basho)

Interview: the inner Scorsese

www.findarticles.com (interview with director of *Kundun*)

John Sayles.com (Articles)

www.bareruniedfilms.com/sayles (interviews and articles on director of *The Secret of Roan Inish*)

Spirit Storm

www.geocities.com (Choctaw Indian poetry and paintings)

The Secret of Roan Inish

www.filmeducation.org/primary/ (Information on the film)

OUT/Oodgeroo Unit/Oodgeroo Noonuccal

www.oodgeroo.qut.edu.au (Noonuccal's poems and her context)

Picture books:

Baker. J

Window (World changing as a boy grows)

Walker Books, Sydney, 2002

Germein. K

Big Rain Coming (Aboriginal Indigenous world)

Puffin Books, Victoria, 2002

Plater. I & Pearson. S

The Green Turtle (Norfolk Island Pitcairn's world)

Angus & Robertson, Sydney 2000

Stanley. E

The Deliverance of Dancing Bears (The world of the bears in captivity in Istanbul)

Cygnets Books, Melbourne, 2002

Tan. S

The Red Tree (Inner world of a child)

Lothian Books, Melbourne, 2001

Recommended films:

Bend it Like Beckham

Khyentse Norbu

2000 (PG) – Indian/British (clash of cultures, gender)

Bride and Prejudice (2005)

Kundun

Martin Scorsese

1997

My Big Fat Greek Wedding

Joel Zwick

2002 (PG) – (clash of cultures and gender)

Not One Less

Zhang Yimou

1999 (G) – Chinese (gender, age and culture)

Spirited Away

Hayao Miyazaki

2001 (G) – Japanese (culture, Shinto and spirituality)

The Cup

Khyentse Norbu

1999 (G) – Tibetan (culture, Buddhism and western culture)

The Secret of Roan Inish

John Sayles

1995 (G) – Irish (myths and traditional culture)

The Sky my Home

Slamet Rahardjo Djarot

1990 (G) – Indonesian (culture, poverty and friendship)

Whale Rider

Niki Caro

2002 (PG) - Maori (Excellent for culture, traditions and gender)